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The Jefferson Building's Ethnological Heads

Library of Congress

INFORMATION BULLETIN

JAMES H. BILLINGTON
Librarian of Congress

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On the Cover: Detail from a photo made from a July 1891 glass negative. The photo shows workers preparing one of the keystones on the first floor of the Jefferson Building, where 33 ethnological heads were mounted. *Photo from Prints and Photographs Division*

Cover Story: One hundred years ago, some of the Jefferson Building's most unusual features were installed: the ethnological heads. The story behind how they came to be used on the keystones and the people who were responsible is a fascinating tale. 458

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The *Library of Congress Information Bulletin* is issued biweekly by the Public Affairs Office of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, academic libraries, learned societies and allied organizations in the United States.

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GUY LAMOLINARA, Editor
JOHN J. WAYNE, Editorial Assistant
ANN M. JEFFERSON, PEGGY F. PIXLEY, SHERYLE O. SHEARS, Composing

LC to Help Make Long-Secret Soviet Archives Available

Librarian of Congress James H. Billington, after discussion with Rudolph B. Pikhoya, chairman of the committee on Archival Affairs of the Council of Ministers of the Russian Republic, has agreed to organize a task force of Western scholars, librarians and archivists to help make available for study the archives of the former Communist Party of the Soviet Union.

Dr. Billington announced the agreement Oct. 30 in Moscow where he headed a delegation of American experts meeting with their Soviet counterparts on ways to upgrade the Soviet library and information system.

Dr. Billington said the Soviet records comprise some 75 million items and include briefing papers and minutes of the Soviet leadership under Lenin, Stalin, Khrushchev and Brezhnev. This is the full and hitherto secret documentary record of the century-long history of Soviet communism from its origins under Lenin during the 1890s to its demise after the attempted putsch of August 1991.

"This will be a gold mine for historians. These unique and varied materials will both broaden and deepen our understanding of world politics in the 20th century."
—James H. Billington

There are also important historical documents from the 18th century forward and rich materials covering Soviet relations with the United States and other countries during 74 years of Communist rule.

"This will be a gold mine for historians," said Dr. Billington, a historian of Russian culture, after visits to the two main archives in Moscow—the archives of the Central Committee of the Communist Party of the U.S.S.R. and the central archives of the Communist Party. The archives are now under control of the Russian Republic.

"These unique and varied materials will both broaden and deepen our understanding of world politics in the 20th century," Dr. Billington said. "It will take major effort, and it must be done right. Serious scholars everywhere will be grateful to Chairman Pikhoya and the Archival Committee of the Russian Republic for their decision to make these materials available expeditiously and responsibly."

Congress Gives LC Good Marks on Financial Reforms

Dr. Billington Testifies Before Congressional Panel

The Library got high marks Tuesday after Librarian of Congress James H. Billington and other officials testified on moves to revamp Library financial operations before and after the General Accounting Office issued a report on LC last August.

The GAO inquiry, requested by Dr. Billington in 1988, covered LC operations in fiscal 1988.

At the Nov. 12 hearing before the House Subcommittee on Libraries and Memorials, Rep. Joe Kolter (D-Pa.) commended the Librarian for "taking steps to correct many iniquities he found when he took office" in 1987.

The subcommittee chairman, Rep. William L. Clay (D-Mo.) said he would consider introducing legislation in the House to match S. 1416, introduced by Sen. Claiborne Pell (D-R.I.) to modernize LC's 1902 authority to distribute bibliographic information and technical publications, authorize revolving fund accounts (as used in Photoduplication Service) and to provide new authority for customized research and information services for a fee.

Brian P. Crowley, director of planning and reporting for GAO's Accounting and Financial Management Division, told the panel that, at Dr. Billington's request, his staff had made the first audit in the Library's history. Going over the fiscal 1988 LC records, the GAO auditors found weaknesses in LC's ability to "produce reliable financial information" and in its control of the FEDLINK program, under which the Library purchases certain bibliographic and data base retrieval services for 1,300 federal libraries.

All told, Mr. Crowley said, GAO had 19 recommendations for LC, 13 of them related to FEDLINK. Dr. Billington noted that LC, on its own, had straightened out FEDLINK after its own inspector general, John Rensbarger, had uncovered problems there in early 1989. The Librarian also said that LC would welcome an annual outside audit once its new financial management systems, now being developed, were in place.

"In your opinion," Rep. Clay asked Mr. Crowley, "is the Library of Congress on the right track [with its internal reforms]?"

Mr. Crowley said yes, but he continued to argue that the Library should work to assess the dollar value of almost 100 million items in its collections. Both Dr. Billington and Rep. Kolter saw this as imprac-

(Cont. on p. 466)

Russian Patriarch Aleksy II Visits the Library

Stop Is Part of First Trip to America

The spiritual leader of 60 million Orthodox Christians living in the Soviet Union came to the Library Nov. 15.

Patriarch Aleksy II met Dr. Billington, other Library staffers and members of Congress during his stay. The Librarian gave the patriarch a reproduction from the Prints and Photographs Division's Prokudin-Gorskii Collection of early 20th century photographs of Imperial Russia. The color photo was of the Rostov Kremlin wall-church, circa 1905.

(Sergei Mikhailovich Prokudin-Gorskii, who died in 1943, was one of the first Russians to experiment with color photography. He traveled in a specially equipped railroad car provided by Czar Nicholas II, making color photos of Russian artworks and architecture, industry, agriculture, topography and daily life. At the outbreak of the Russian Revolution, he escaped to Paris with glass plate negatives dating chiefly from 1909 to 1911.

(The Library purchased the material from Prokudin-Gorskii's sons in 1948. Each of the 1,900 negatives in the collection consists of three separate images exposed in rapid succession through different color separation filters. It thus takes three negatives to make a print.)

The patriarch also saw an 1851 Ostrog Bible from the Rare Book and Special Collections Division. The book is the first complete, printed East Slavic Bible. He was also shown Czarist-era materials from the Manuscript Division; an example of printing, circa 1765, from Byelorussia and a volume from a prerevolutionary Russian Orthodox encyclopedia from the general collections and European Division; and items from the Music Division.

During a luncheon that day, the patriarch met Sens. Bill Bradley (D-N.J.), Albert Gore Jr. (D-Tenn.) and Paul S. Sarbanes (D-Md.), and Rep. Jim Leach (R-Iowa).

Patriarch Aleksy II accepts a reproduction from the Library's collections from Dr. Billington; later that day he met Sens. Paul Sarbanes (center) and Bill Bradley; and Sen. Albert Gore Jr. *Photos by Reid Baker*

Acting Deputy Librarian of Congress Winston Tabb (second from left) hosted the Oct. 29 LC visit of Chief Executive of the British Library Brian Lang (center). Dr. Lang was given an introduction to the Library, which included a look at the Preservation Directorate, Collections Services, Constituent Services, the Development Office, automated reference services and the American Memory Project. Greeting Mr. Lang are (from left) Ken Harris, director of Preservation; Suzanne Thorin, chief of the General Reading Rooms Division; Ellen Hahn, director of Public Service and Collections Management II; and Josephus Nelson, reference specialist in General Reading Rooms.

Young Inventors and Creators Winners Named

This year's winners of the Young Inventors and Creators competition have been selected by the Foundation for a Creative America in partnership with the U.S. Copyright Office, the U.S. Patent and Trademark Office, the National School Boards Association, the National Association of Secondary School Principals and corporate sponsors.

National winners are: Classical Music, Carmi Ore's "Piano Solo" (N.Y.); Popular Music, Chris Lavender's "Outside Path" (Calif.); Computer Program, a videogame called 'XLAGIT' by Atakorn Tangtrakul (N.J.); Drama, "Those Who Discuss," a one-act play by Stephen Fishman (Calif.); Painting, "Portrait of the Young Man as an Artist," by Alexander Fendrich (Md.). Mr. Fendrich, from Bethesda, was the only artist who had two paintings selected at the regional level.

Photograph, "Whitehall," by Jennifer Griffin (Fla.); Poem, "Silent Passing," by Erika Esterbrook (Va.); Short story, "Burying Ghosts," by Jennifer Cole, (N.J.); Video, "Going Toward the Light," a play by Alex Snell, Robert Jones and Brad Pennington (Va.).

Register of Copyrights Ralph Oman and photographer Alicia Byers selected the winning painting and photograph.

Winners of the Young Inventors and Creators competition

ATTENTION LC RETIREES

On Wednesday, Dec. 18, Librarian of Congress James H. Billington will welcome LC retirees back to the Library for the traditional holiday festivities. The day's activities will begin at 11 a.m. with a holiday program in the foyer of the Madison Building for all staff and retirees. This will be followed by a luncheon at noon for retired staff members only in the Montpelier Room, sixth floor, Madison Building.

Invitations were mailed to retirees the week of Nov. 25. If you are an LC retiree and have not received your invitation, call the Special Events Office at (202) 707-1616.

Celebrating Cecil: The Silent Film Festival

LC Staffer Directs Score for Opening Film

Photo from LC Music Division

Geraldine Farrar in the title role of Cecil B. DeMille's 1915 film "Carmen"

"Le Giornate del Cinema Muto" ("Mornings of Silent Film"), the yearly festival of early film at Pordenone, Italy, marked its 10th anniversary as a world center for the presentation and study of the silent cinema at its best: the highest quality (often the only) remaining prints at proper speeds, accompanied by the fullest documentation and musical accompaniment in either original scores or new ones specially composed for the films.

Besides presenting the films themselves, the festival provides an opportunity for archivists, specialists, historians and collectors to collaborate on other projects: exchanging information, identifying lost films and fragments, and arranging for exchanges, preservation and future presentations of such films around the world.

Just the few films mentioned in this account were provided from collections in the United States—cinema being largely an American art form—the Library of Congress and the American Film Institute collections in Washington, the George Eastman House collections in Rochester and those of the Museum of Modern Art and the University of California at Los Angeles.

But foreign collections—often holders of the single remaining print of a film, even an American one—are a necessary supplement, in this case, those of the Nederlands Filmmuseum (Amsterdam), the Cinematheque Royale (Brussels), the Ceskoslovensky Filmovy Ustav (Prague) and even Gosfilmofond (Moscow).

This year's season was dedicated to the American films of Cecil B. DeMille (1881–1959) and those of his brother William (1878–1955). The weeklong proceedings were splendidly launched with DeMille's 1915 "Carmen," with music by Bizet and starring Geraldine Farrar. Gillian Anderson of the LC Music Division—for the third year—directed the Camerata Labacensis (Chamber Orchestra of Ljubljana), along with three singers. The Giornate also showcased an original sound recording of Farrar singing the title role.

Ms. Anderson's scoring for the film, already a hit in Washington a few months ago, required rehearsals with the Slovenian orchestra for the Pordenone appearance. From Venice, she was accompanied across the border to war-torn Yugoslavia for a weekend rehearsal session in Ljubljana. "Last year," Ms. Anderson says, "I conducted a Slovenian male quartet which specialized in English-language popular music. This year, in the hotel lobby in Ljubljana, I heard on the radio the voice of one of the men in the quartet, singing in English in the style of a 1960s American war ballad, 'Stop the War, Stop the War, Make Peace, Stop the War in Croatia.' I was deeply touched. What are the chances of recognizing a voice in a foreign country, singing in the idiom of your own youth? It is a privilege I now have, working with people from foreign countries. Now I know individuals there and cannot help remembering them in connection with the troubles now."

Sessions in Slovenia were interrupted as Ms. Anderson flew to Paris for other rehearsals. Leaving Ljubljana for Venice, "on a sunny day, I saw four enormous tanks, incongruous in an idyllic setting. The cease-fire was due to terminate the next day. It made me glad I was leaving." In Paris, she began another series of rehearsals—firing two musicians and hiring three others, at her own expense—to conduct the "Wings" score for the Cine-Memoire festival that Friday. She then returned to Pordenone for the "Carmen" opening on Saturday night, a whirlwind feat hardly mentioned in the considerable Italian press on "Carmen" alone.

The Library of Congress collections were vital to this stint: "The score and parts [for "Carmen"] are preserved here at LC as copyright deposits. There is also the Geraldine Farrar Collection—including photographs." Ms. Anderson published an article on opera and film, "Carmens Who Have Feathers and Scratch, and Those Who Have Whiskers and Bite," in *Cinema & Cinema* magazine (No. 60, 1991, Bologna).

All of this was made possible, she states, through use of the LC collections of early newspapers with accounts of Farrar's involvement with the film and the censorship questions that arose with "Carmen." Of some 20 silent film versions of the "Carmen" story, Farrar's interpretation might have been the most definitive—it affected all later portrayals in film and opera, and marked the beginning of film's ascendancy as popular entertainment.

Cecil B. DeMille is best known for his colossal, epic films, usually having biblical themes. Several at Pordenone epitomized this formula, notably his famous "King of Kings," a retelling of the life of Christ—in DeMille's terms. The musical accompaniment of Dennis James, his score for organ a compendium of religious music, perfectly mirrored the action.

The talent of the DeMille brothers was also revealed in their comedies, which are less well known now. Extremely sophisticated, despite stilted verbal sermons, they featured many film icons: Gloria Swanson, Thomas Meighan, Bebe Daniels, Elliott Dexter, Milton Sills, Theodore Roberts and the dancer Theodore Kosloff.

Such throwaway titles as "Don't Change Your Husband" (1919), "Why Change Your Wife?" (1920), "Old Wives for New" (1918), "Jack Straw" (1920) and "Grumpy" (1923) were the precursors to the "screwball comedies" of the 1930s–1960s. They also defined the '20s style, with opulent costumes and settings by legendary designers Paul Iribe and Natacha Rambova.

Phyllis Haver in Frank Urson and Paul Iribe's "Chicago" of 1928. *Photo courtesy of George Eastman House*

The melody chosen by Bernard Drukker for his organ score for "Why Change Your Wife?" was charming and corny, a perfect counterpoint to the high-jinks onscreen.

Mary Pickford, in "The Little American" (1917) is forced to choose between two suitors at the height of World War I—a German and a Frenchman. "The Captive" (1915) chronicled a war between Turkey and Montenegro in which Blanche Sweet and House Peters, Montenegran war-widow and Turkish prisoner, come to terms of respect and affection for each other—to the consternation of everybody else.

From the Cinematheque Francaise, "La Coeur Fidele" (1923), considered avant-garde then, would rival the best of the 1960s "nouvelle-vague." This silent film examines lower-class tragedy. (The score was played on a "prepared," or altered, piano.)

From the Cinematheque Royale, "La Bocca Chiusa" (1925) features Maria Jacobini's luminous portrayal of a soul at three stages: the peasant, the madwoman, the saint.

Finally, from the Ceskoslovensky Filmovy Ustav, with mostly Russian subtitles: "Chicago" (1927), a timeless Warner Brothers *film noir* long before the term was invented. (A bluesy jazz-age piano provided the accompaniment.) —*John J. Wayne*

Anne Hazard Richardson (right), chair of the National Reading Is Fundamental program, accepts Radcliffe College's highest award from Radcliffe President Linda Wilson. Mrs. Richardson was given the Gilbert Award at the Library Nov. 12 by the Arthur and Elizabeth Schlesinger Library on the History of Women in America for her years of service as a volunteer. Said Ms. Wilson: "We honor Anne Richardson, who has found many ways to serve—for literacy, mental health and municipal government. She has worked imaginatively and unceasingly." Mrs. Richardson has devoted her life to volunteer public service at the national, state and local level. The event was chaired by Joan Challinor, chairman of the Schlesinger Library's Advisory Committee and a member of LC's James Madison National Council. The Schlesinger Library collects published and unpublished source materials chronicling the history of women in the United States from 1800 to the present. It is one of the foremost centers in America on the history of women and their contributions to society. *Photo by Jim Higgins*

LC Mounts Exhibit for Washington Mozart Festival

Library participation in the Washington, DC, Mozart Festival in December will consist of the exhibit "Mozart: Creativity and Heritage" in the Performing Arts Library at the Kennedy Center.

The Performing Arts Library, part of the Library of Congress Music Division, is a joint project of the Library and the John F. Kennedy Center for the Performing Arts.

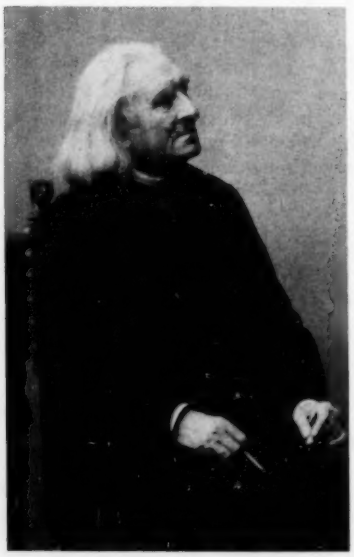
The exhibit opens to the public on Dec. 4 and will remain on view through May 31, 1992. Exhibit hours are 11 a.m. to 8:30 p.m. Tuesday through Friday and 10 a.m. to 6 p.m. on Saturday.

"Mozart: Creativity and Heritage" reveals the spirit of Mozart that is still a powerful force in the music world. Drawn primarily from the collections of the Music Division, the exhibit of some 60 items includes autograph manuscripts of several of Mozart's greatest works, such as the "Gran Partita," or Serenade for Thirteen Instruments, K. 361; the A major Violin Concerto, K. 219; the early B-flat major Piano Concerto, K. 238; and the C major String Quintet, K. 515.

Also on display are holograph letters written by Mozart, contemporary opera librettos, iconography and other printed works that document Mozart's extraordinary life as a composer and performer. A map of Vienna in Mozart's time shows the several places in which he lived and worked, and letters and observations by his contemporaries show the personal side of his career.

Examples of Mozart's renown and long-lived influence include a hand-colored engraving, made from a portrait completed in Mozart's lifetime, and manuscripts by Beethoven, Liszt and Brahms that attest to Mozart's impact on composers and audiences alike.

Mozart engraving, copied from a now-lost portrait, showing the mature composer



Franz Liszt, circa 1880, in Budapest, when he was about 69

LC Publishes Checklist of Liszt Holdings

The Library of Congress has recently published a catalog of its primary source materials for the study of the life and works of Franz Liszt. *The Music Manuscripts, First Editions, and Correspondence of Franz Liszt (1811–1886) in the Collections of the Music Division, Library of Congress* provides an inventory of nearly 100 music manuscripts, almost 300 first edition scores and more than 250 letters.

The 126-page softcover publication was compiled by Elizabeth H. Auman and Raymond A. White, with the assistance of Gail L. Freunsch and Robert J. Palian.

The Library's collection of Liszt documents is among the three largest in the world; the size and importance of this collection has made the Library a leading center for Liszt scholarship. Although the Library began to collect Liszt materials in the early years of this century, much of the wealth of material is attributable to the efforts of the late Edward N. Waters, former chief of the Music Division and Liszt scholar.

To facilitate the research of scholars and performers, the individual entries in the checklist are arranged in the order established by the eminent British musicologist Humphrey Searle. Liszt's music and letters are preserved on microfilm and the checklist also serves as an essential guide to that microfilm, which may be purchased from the Library of Congress.

The Music Manuscripts, First Editions, and Correspondence of Franz Liszt is available free of charge and may be obtained by writing to the Library of Congress, Music Division, Washington, DC 20540.

News from the Center for the Book

Book Events in Pennsylvania and Iowa. Program Officer Maurvene D. Williams was a speaker in Harrisburg, Pa., on Oct. 7 at the opening program of PENNBOOK, a monthlong celebration of writers sponsored by the Pennsylvania Center for the Book, and on Oct. 12 in Des Moines at a celebration of Iowa authors sponsored by the Iowa Center for the Book.

"To Ride a Butterfly." On Oct. 17 the Center for the Book and Reading Is Fundamental (RIF) sponsored a children's book party at the Library to announce the publication of *To Ride a Butterfly*, an anthology of original works for children edited by Nancy Larrick and Wendy Lamb. The party, featuring authors and illustrators who contributed to the book, celebrated children's literature in America in 1991, the Year of the Lifetime Reader and the 25th anniversary of RIF. Published by Bantam Doubleday Dell, the book benefits RIF.

Book Collectors of Stanford. In cooperation with the California Center for the Book, the California State Library Foundation recently published *Book Collectors of Stanford*, a collection of biographical essays by the Center for the Book Director John Y. Cole (see story, this page).

Silver Anniversary of the Adult Education Act. On Nov. 7 the Center for the Book and the U.S. Department of Education sponsored a program at the Library to mark the 25th anniversary of the Higher Education Act and the Year of the Lifetime Reader. Remarks by Betsy Brand, assistant secretary for vocational and adult education at the Education Department, were followed by statements from two adult literacy students, Sonia Linton and Margie Alfonso. Mrs. Alfonso explained that learning to read led her to write the words and music to an inspirational song called "Reading," which was then sung by her daughter, Meg Alfonso. By popular demand, the performance was repeated at the end of the evening's festivities.

Clown and juggler General Foolishness entertains during the Reading Is Fundamental party. *Photo by Reid Baker*

John Cole's *Book Collectors* Published

The lasting contributions of eight book collectors to the formation of the Stanford University Libraries are described in a volume recently published by the California State Library Foundation in cooperation with the California Center for the Book.

The eight essays, written by John Y. Cole, director of the Center for the Book in the Library of Congress, are introduced in a tribute to book collectors by David C. Weber, director of the Stanford University Libraries.

The collectors featured in the book include Jane and Leland Stanford, the university's founders; Timothy Hopkins; David Starr Jordan, Stanford's first president; Thomas Weldon Stanford; John Casper Branner; Herbert Hoover; and Frederick E. Brasch, who, in addition to service at Stanford, was chief of the Smithsonian Division at the Library of Congress from 1925–1944. Two appendices list selected donors' collections in libraries throughout California.

John Y. Cole, who has been director of the Center for the Book since it was established in 1977, wrote these eight biographical sketches in 1981 and 1982 when he was on a year's leave of absence from the Library of Congress and serving as a consultant in the Department of Special Collections, Stanford University Libraries.

Book Collectors of Stanford: An Eclectic Eight Who Shaped the Stanford University Libraries, a 79-page booklet with 18 illustrations, was designed by Susan Acker and produced under the direction of California State Librarian Gary E. Strong. It was printed in a limited edition of 1,000 copies.

Single copies are available for $15 from the California State Library Foundation, P.O. Box 942837, Sacramento, CA 94237-0001. The ISBN No. is 0-929722-46-9. For shipping costs, add $2 for one copy and 50 cents per additional copy.

California residents should add 7.75 percent sales tax. For inquiries, call (916) 654-0174.

The Jefferson Building's Keystone Heads at 100:
A Detective Report

by John J. Wayne

It seemed appropriate, as the Library nears its 200th birthday, to investigate one of the most prominent and mysterious features of the Jefferson Building: the 33 ethnic heads on the keystones of the first floor. The '90s are being celebrated as the Library's "Jefferson Decade," and 1991 is the centennial of the heads' installation on the building while it was still under construction.

Part 1 of this story, below, focuses on the history behind the 33 sculptures. Part 2 will discuss the models on which the heads are based and Part 3 is on "Far-Away Moses," the story of the man on whom the "Semite" head is based.

The sculpted image, as an adornment for buildings or monuments, presents an enigma for the beholder, on whom it begins to cast its spell as it arouses wonder and curiosity.

One has only to compare the impressive and very different aspects of the Mayan and Toltec faces on the pyramids and altars in Central America; the gargoyle figures at the balconies of Notre Dame Cathedral in Paris; the caryatids, the six stone maidens who form the columns of the Erechthion at the Acropolis in Athens; and the multiple heads of the cow-eared goddess Hathor forming the column-tops at the Temple of Denderah in Egypt. These very specific faces and figures, once installed, take on a life of their own, coolly and enigmatically seeming to brood, to view the world around. (Consider the Sphinx, a 'statue' that is wholly architecture.)

Why these particular faces? Are they actual portraits or composite, symbolic images? Perhaps only the sculptor can provide the answer.

The Library of Congress presents just such a mystery: the so-called anthropological, or ethnological, heads that form, in sculpted high relief, the keystones at the 33 arches of the first floor exterior of the Thomas Jefferson Building. Each is a masterwork. Every one is different, representative of what could be called

All photos from LC Prints and Photographs Division

The ethnological heads mounted on the keystones of the Jefferson Building are 18 inches high; they are (from left to right, using their original designations): TOP ROW: Burmese, Thibetan, Chinese, Russian Slav, Blond European, Brunette European. CENTER: Aino, Pueblo Indian, Botocudo, Fuegian, Akka, Zulu, BOTTOM: Japanese, Corean, Samoyede, Plains Indian, Eskimaux.

the most beautiful examples of faces for 33 ethnic types around the world.

Each of the races selected was to be representative of other allied races, in the opinion of their creators in 1891, exactly a century ago.

Two photographs of the set of keystone heads (since a single photograph could not include all of them in any detail) were made on glass negatives late in August 1891. The keystones are displayed on three shelves in what was then the sculptors' or stonecutters' shed on the grounds of the Jefferson Building, then still under construction.

Our current investigation began during the early months of 1991, when we encountered copies of the two 1891 photographs of the keystone heads; the faces were so appealing as to be worthy of some research. Amazingly, the facts that came to light were so plentiful that the investigation continues.

Early histories of the Library of Congress building mention these "ethnological heads" and their creation by LC sculptors Henry Jackson Ellicott and William Boyd, along with the advice and assistance of 19th century ethnologist Otis T. Mason of the National Museum (in large part, what is now the Smithsonian Institution's National Museum of Natural History).

Our inquiries at various Smithsonian departments yielded a wealth of biographical information on Ellicott and Mason, but nothing on Boyd. His name is absent from any standard sources for artists of the day, including LC reference collections and copyright records. It would seem that Boyd worked primarily as an employee rather than as an independent artist. The Manuscript Division archive for LC building superintendent Bernard Green includes at least two letters from Boyd—with a "179 West 102nd St." New York address—when he was hired as a sculptor by Green in late February 1891, and Boyd is later mentioned in a congressional report, serving as a "stonecutters' foreman" for LC.

An LC *Information Bulletin* request for information on Boyd in the June

(Cont. on p. 460)

Based upon the microfilm in the Prints and Photographs Division of some 1,000 glass negatives, the exterior of the first floor of the building was completed by December 1891, including installation of all the keystone heads. The upper floors of the building progressed overtop the first, until the building's completion in 1897. Thus, the first floor—and the heads—celebrate their centennial this year.

TOP ROW: Blond European (partially shown), Brunette European, Modern Greek, Semite, Circassian, Persian, Hindu. CENTER: Papuan, Soudan Negro, Negrito, Australian, Polynesian, Malay. BOTTOM: Modern Egyptian, Turk, Hungarian, Arab, Abyssinian.

Ethnic Heads *(Cont. from p. 459)*

3 issue brought no news. Nor did any *New York Times* obituaries, which were checked from the 1890s to the 1980s. However, the LC building superintendent's journal of February 1894 noted that Boyd had been offered a position as superintendent for Evans Marble Co.—at the then princely salary of $4,000 per year.

The firm, also known as W.H. Evans & Son, which in 1894 supplied columns and caps, plinths and hall stair marble for the Jefferson building's interior, was headquartered in Baltimore, with branches in Chicago and Knoxville, Tenn. It is now known that Boyd, whose Washington address was 650 E St. NE, accepted the job offer in Baltimore.

Green's business correspondence file also yielded another plum: a letter from Susan Hunter of *The Home Magazine* in Washington. The file held a fragile and otherwise lost-to-history newsprint clipping of her article "Faces on the Wall" with her own pen and ink renderings of the keystone heads. Besides describing each of the sculptures and the race it represents, the clipping contains the only early biographical information to be found on Boyd:

"Mr. William Boyd, a native of Scotland, and a graduate of the School of Fine Arts at Edinburgh." Thus, as a Scot and a foreigner, Boyd's name was omitted from listings of *American* artists of the day. One listing for British artists, however, reveals one 'William Wilson Boyd' who exhibited in Scotland from 1883 to 1900, and who is represented by one entry at the Glasgow Institute of Fine Arts and six entries at the Royal Scottish Society of Painters in Water Colours—very likely our William Boyd.

Sculptor Henry Jackson Ellicott, Boyd's colleague on the project, was born at White Hall in Anne Arundel County, Md., in 1847, a great-grandson of Maj. Andrew Ellicott, the engineer who assisted Pierre L'Enfant in the original layout for the city of Washington, and who succeeded L'Enfant on that project after

Photo courtesy of National Museum of Natural History

MASON THE ETHNOLOGIST, who "examined all of the keystone heads on the 1st story front, and expressed his satisfaction with their modelling and appearance. He made no criticism."

L'Enfant's disagreement with his commissioners. Henry Jackson Ellicott was educated at Rock Hill College, Ellicott City, Md., at Gonzaga College and Georgetown Medical College in Washington and at the New York Academy of Design.

His first sculptural commission was for a monument at Calvary Cemetery in Queens, N.Y., in 1870, followed by such notable works as the Soldiers Monument at Holyoke, Mass. (1874); the symbolic group, "Commerce, Protection and Mechanism," on the New England Life Insurance Building in Boston (1875); the 1st and 2nd Pennsylvania Cavalry statues at Gettysburg (1887, 1889); and equestrian statues of Gen. George B. McClellan at City Hall Plaza, Philadelphia (1894), and of Gen. Winfield Scott Hancock, Washington (1896). Ellicott was chief modeler and sculptor during President William Henry Harrison's administration and had relocated to Washington in 1889, achieving fame for his public works in the capital, including portrait busts of George Y. Coffin (for the Corcoran Gallery of Art, 1897), and of Vice President George M. Dallas (for the Senate Chamber Gallery). He was the first, perhaps the only, American sculptor to complete a bust of Charles Dickens, following the author's second U.S. lecture tour.

Ellicott had studied under Powell and Leutze, and his talent at military sculpture was particularly notable, with additional commissions at Gettysburg for the city and state of New York. He died suddenly in Washington in 1901 after a two-day bout with acute pneumonia.

Otis Tufton Mason, the ethnologist at the National Museum who provided "advice and assistance" to the LC sculptors for the keystone heads project, was born in Eastport, Maine, in 1838. He graduated in 1861 from Columbian College (now George Washington University) and became principal of the preparatory school there until 1884. Under the guidance of President George Whitfield Samson of Columbian College, Mason specialized in his chosen field: the culture and history of the eastern Mediterranean peoples. But he soon set this aside in favor of similar specialization on the aboriginal peoples of the Americas.

As curator for the ethnological department of the new (Smithsonian) National Museum, Mason, along with his colleague George Brown Goode, organized the masses of collections piled in the halls of the museum since its completion in 1881. An expert at classification, Mason spent his first years putting the collection in order, as he attempted to define the scope of ethnology.

According to Mason's theory, throughout history, modifications by ethnic, or tribal, groups have been made to man's inventions. These changes, together with the environmental causes of variation, can be used to identify the origins of human thought-processes. The specimens thus scientifically worked up became types. But Mason realized that a musem cannot be laid

out according to inventions and soon adopted the idea of the "ethnic" unit instead.

Word spread quickly of Mason's work and it gave the National Museum as well as the nascent fields of anthropology and ethnology great prestige. By the 1890s the public was aware of and curious about such fields of science and these recent achievements in them. Mason's knowledge of anthropo-ethnologic matters was widely sought, and in 1891 this expertise was applied to the fine arts as well.

The "congressional library" was under way, and Bernard R. Green, the superintendent, was inspired to seek the advice of the notable Otis Mason on matters ethnological—to be applied in the creation of sculpture.

Mason seems to have met this new challenge with more than even his usual enthusiasm, if the Library of Congress photos may be so interpreted: in one, a bearded individual (who is possibly, but not certainly, Mason) holds up a white backdrop to better show off the wax figures of the "Chinese" and the "Plains Indian"—soon to become further immortalized as heads on the congressional library.

Letter, Boyd to Green, who was staying at the Fifth Avenue Hotel, New York City, Jan. 27, 1891: "Dear Sir: Yours duly received. As there is nothing doing in the Yard at present, we are working in E. 42nd St., E. of 3. Ave. If convenient for you I will call at the Hotel tomorrow at 2:15. Yours truly, Wm. Boyd."

Boyd to Green, Feb. 5, 1891: "The 25th next would be suitable for me to begin work in Washington, if convenient for yourself. Respectfully yours, William Boyd."

(Just what "the Yard" was is unclear today, although it may have been a builders or sculptors area; both letters are embossed "Morris" in a cartouche, the significance of which is also unknown.)

Ellicott is mentioned in Green's papers as early as Dec. 11, 1890, when the sculptor visited him "to talk about stone carving." On March 23, 1891, Green reports a "visit from sculptor Ellicott again at my request, and [I] arranged with him to make a keystone head model on trial." And on March 30, he said that "carving and modelling shed about finished and work begun on it," as well as "visited Mr. Ellicott's modeling studio at 19th and H Sts. N.W. this morning with Mr. Boyd and Prof. Mason, to see Ellicott's first model of one of the 1st story keystone heads, the Australian. Thence Prof. Mason and Ellicott came up [to the library building] to see Mr. Boyd's first head—the Japanese."

VOORHEES, THE SENATOR who wrote the congressional bill for Library of Congress construction. After seeing the heads, his original misgivings about the project were dispelled.

There is some doubt as to the originator of the idea to use ethnological types as a motif for the library building. It has been suggested that this may have been part of the original plans of architects Smithmeyer and Pelz before construction began. An enlargement of at least one of Smithmeyer's original drawings, however, does not bear this out: although heads are sketchily indicated at the keystones, they are not specific as to type or theme.

Indeed, Green stated in an interview with *The Boston Sunday Globe* for Oct. 4, 1891, that "it occurred to me that over in the National Museum were models taken from life of nearly all the races—at least all the American races, and I suggested to the custodian in ethnology there that we use these heads upon the . . . library. [Mason] warmly entered into the idea, for he is strong in that hobby."

Decisions on the particulars (choosing the sources of the sculptures) and the work itself (Boyd coordinating the project and sculpting, Ellicott sculpting, Mason supplying most of the pictorial suggestions, Green and Casey approving, etc.) proceeded rapidly. Several of the keystone heads had been installed by early July 1891, (by December, the rest of the heads had been put in place).

Since the entire set of heads was photographed *in late August* in the aforementioned set of two photos, this must mean that the set photographed was of the sculptors' original plaster master-models, rather than the granite heads installed on the building. The models would have been chiseled in granite by the stonecutters.

What happened to the original plaster versions?

In a letter to architect Thomas Lincoln Casey on Aug. 25, 1891, Green mentioned that "in a separate roll I put a photograph of the *models* [emphasis added] of keystone heads just taken of the whole set, because I am having them all stowed away now in a room in the office basement [at the library building]."

No such plaster set can be found today. Yet an 1895 letter in the Architect of the Capitol archive requests the donation of just such "plaster models," then considered "of no commercial value." The letter

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Ethnic Heads *(Cont. from p. 461)*
may provide a clue for further sleuthing, though no record of any such receipt of sculpture by that letter's writer has yet been found, nor has any record of the plaster sculpture itself.

Brig. Gen. Thomas Lincoln Casey, chief of the Army Corps of Engineers unit in charge of the building activity—was advised on the daily progress of the library construction by a series of letters from Bernard Green, who had served as Casey's second-in-command during many building triumphs. (Casey's reputation for cost-effective, quality construction earned him the French *Legion d'Honneur* in 1891. His résumé included the Washington Aqueduct, the Executive Office Building, the Washington Monument and the Army Medical Museum.)

These letters, recently reproduced for the Architect of the Capitol from the Casey papers at the Society for the Preservation of New England Antiquities in Boston, provide some insight into the builders' problems regarding the project.

According to Green's journal for June 16, 1891: "Set up two carved keystones, 1st story, one leaf and one head the [Japanese] Aino on W.N.C., to observe the effect." June 30: "Set first three keystones at north face of N.W.P." July 15: "Also two keystone heads in west face of N.W.P."

Green to Casey, Aug. 21, 1891: "We are covering the second story court window openings of the west curtain and W.M. on the north half, and have set four or five keystones (with heads) in the S.W.P."

Green's journal, Oct. 12: "Finished carving of keystone heads for 1st story."

That the builders' progress in this venture was not immune to congressional curiosity and even possible criticism was evidenced by the following.

Green to Casey, Sept. 7, 1891: "Senator Voorhees [Daniel W. Voorhees of Indiana, author of the original congressional bill for Library of Congress construction and chairman of the congressional committee on "additional accommodations" for the building as it proceeded] came over today and wanted to see the heads, having evidently some misgivings whether they were the proper thing for a Library Building and also to see whether we were going to keep it up and speckle the whole facade with them up to the cornice. On seeing for himself and learning the facts, he at once became quite pleased and said he 'was a convert'—that they were most artistically done and not too numerous. I told him we had not done it carelessly but had very carefully considered all the bearings and had Prof. Mason's assistance in the Ethnological part of it.

"He was very pleasant indeed," Green continued, "looks much thinner in flesh but very well. He said [Librarian of Congress Ainsworth Rand] Spofford shouldn't come in [to the building] till we get all through and then we would have a grand opening, and that Spofford might come in and ride a dapple horse all around to his heart's content."

ELLICOTT, ONE OF THE SCULPTORS, who was already famous for his public works, including a portrait bust of Vice President George M. Dallas for the Senate Chamber Gallery.

Spofford's reputation as a horseman was well recognized among the builders, as would be his impatience with the progress of the building's construction.

The sculpting of the keystone heads seems to have gone nearly undocumented for two reasons in particular: first, this was early *exterior* work (unlike the better-known and -documented decorative projects done later in the interior), and, second, sculptors Ellicott and Boyd were paid as salaried employees at this time (Boyd was also a foreman). Better records were kept of the commissions given for the interior work.

In "Townsend's Letter" for *The Boston Globe*, Oct. 4, 1891, George Alfred Townsend mentions an encounter with Green, as installation of the keystone heads continued:

"I have taken a lively interest in this construction because I perceived that it was a part of the general substitute of facts for names by which we are getting a national university without knowing it. A university which Congress should establish by special statute would not have the practicality and efficiency of a university which shall come together like the wise men of the East, travelling by the star till they came upon the child who was to be the new era.

"A good instance of this fact I noticed as I was hunting Mr. Green through the grounds," continued Townsend. "I noticed upon the front and rear of the building where the keystones are placed in the large, rusticated, arch-topped windows that some strange heads were carved there in high relief. When I came to Mr. Green, I said to him, 'Where did you get those heads?'

" 'It became necessary,' said the engineer, 'to put something upon the keystones of windows as large as those, and it has been the habit

in the past to carve fantastic heads such as the people in the middle ages were thinking about in their mixture of piety and diabolism.' "

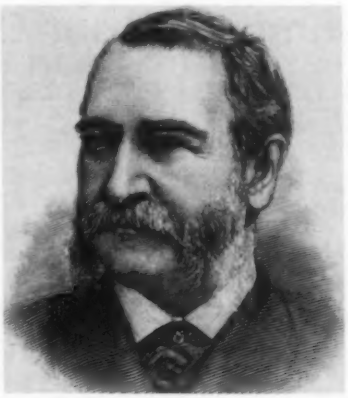
Townsend's account continues with the passage quoted earlier, that Mason of the National Museum be consulted for such a project with an ethnological theme: "So, we have had the granite carved. . . . There are just 33 of these windows [or spaces] requiring these carved keystones; it matches oddly enough with the fact that there are about 33 races of men according to [this] classification. The great point with all these is that *they are all from actualities* [emphasis added]. Thus the library unconsciously develops ideas as we go along. These faces work right in with the National Museum, which is not very long established."

"That is a happy evidence," Townsend replies, "that we are getting a national university without knowing it."

Green's narrative on the keystone heads project ends with his journal entry on Dec. 12, 1891: "Prof. O.T. Mason of National Museum came up and examined all of the keystone heads on the 1st story front, and expressed his satisfaction with their modelling and appearance. He made no criticism."

Two points in Green's remarks should be noted: (1) that the idea for the ethnological motif was Green's and not that of architects Smithmeyer and Pelz—whose depiction of keystone heads in original plans were unspecific as to theme, and (2) that the reference to "actualities" as the ethnological bases for the designs implies considerably more than first meets the eye: "actualities" refers to humans.

Green, it appears, was also being professionally discreet—and for good reason: He rightly sensed the conflict brewing between the original architects over the extent of their authorship and the architect-in-fact later named by Congress: Col. (later Brig. Gen.) Thomas Lincoln Casey, chief of the U.S. Army Corps of Engineers.



CASEY, APPOINTED AS CHIEF ARCHITECT after the original architects, Smithmeyer and Pelz, were dismissed for delays and cost overruns projected to cost millions of dollars.

The bitterness and dissension between architects John L. Smithmeyer and Paul W. Pelz, on the one hand, and Gen. Casey and Bernard Green, on the other, spanned several decades. For all the brilliance of their prize-winning design for the Library building in 1886, Smithmeyer and Pelz proved disappointing during the construction phase. Their insistence on the finest and most expensive materials in even the building's foundation and their frequent rejections of available materials resulted in costly delays in construction and projected cost overruns of several millions.

Alarmed by this, Congress appointed Casey as chief architect instead, and Casey appointed Green as his construction superintendent. Day-to-day relations in these early years of construction were strained—and even nonexistent. Smithmeyer was nowhere in evidence, and Pelz appeared on the scene only on occasion and with no reliable frequency. (Green's journal at the time includes a note of a visit by Pelz's physician, reporting on Pelz's physical and emotional disorders.)

Pelz's unreliability in schedule and actual assistance forced Green to terminate Pelz's participation. In March 1896, less than a year before the scheduled opening of the Library building, Gen. Casey died suddenly of heart failure. Proponents of the building project rushed to name Green as Casey's successor, a perfectly logical move, since only Green had been present throughout construction and was the single authority on all elements in its completion.

The Smithmeyer and Pelz partnership voiced their objections to this—in the press and elsewhere—as well as to the deceased general's insistence on including his son's name on the building plaque, along with his own, Green's and those of Smithmeyer and Pelz, as the "architects." Green's suitability, as an individual and as an architect without credentials, was hotly debated in congressional hearings on March 26–30, 1896, when his confirmation became effective.

With the building's completion and opening, on schedule, in 1897, Green was named the Library's superintendent of buildings and grounds at a salary of $5,000 per year, equivalent to that of Librarian Spofford himself.

Later, a distraught Smithmeyer appeared one day in 1899 in the Main Reading Room on a settee, loading a revolver. Escorted out that evening by Library security guards, Smithmeyer returned twice the following day to retrieve his weapon, and was forbidden by the Captain of the Watch ever to return to the Library premises. After Smithmeyer's death in 1908, Pelz continued for years to argue in the courts for additional compensation in the names of both partners for their services. Although Congress finally agreed to allocate funds to Pelz for his portion

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Standards: Bringing Order Out of Chaos

In 1904 more than a thousand buildings covering over 70 city blocks were destroyed by fire in Baltimore. Fire trucks from as far away as New York rushed to the scene only to discover that their hoses would not fit the Baltimore hydrants.

The reason: There was no standard size for hydrant spouts. With the fire trucks useless, the inferno raged for more than 30 hours, consuming 1,526 buildings.

What is a standard? Wherever different practices are both feasible and likely, cooperation to achieve some desirable good may require the acceptance by members of the group to use one or a limited number of alternatives. When the relevant activities involve social behavior, the agreements (standards) are called laws. When related to religious behavior, they are canons. And when related to manufacturing, testing, measurement practices and conventions, properties and performance of materials, or the performance characteristics of things, they are called "engineering standards."

The standards collection housed in the Technical Reports Section of the Library's Science and Technology Division has grown a thousandfold within the past 10 years: from 414 documents to almost 500,000 citations—yet its existence is known only to a few science librarians in this Library and to only a handful of users on the outside.

James Scala with some of the tools of his trade. *Photo by Reid Baker*

Its sweeping scope includes the standards publications of the United States and the major international standards organizations as well as the national standards of the major industrial countries, making it, as far as we know, the one place where a reader without restrictions can have access to all these collections.

"Engineering standard" was defined by the National Standards Advisory Committee as a prescribed set of rules, conditions or requirements concerning definitions of terms; classification of components; specification of materials, performance or operations; delineation of procedures; or measurement of quality in describing materials, products, systems, services or practices.

Standards affect us all. But unless experience has brought us into direct contact with them, we may have only a hazy idea of what standards are, where they come from, how they are used and why they are important. Without thinking about it, Americans accept that the inch is a standard of measurement, money is a standard of exchange, words are standards of communication, traffic lights are safety standards, octane numbers of gasoline are quality standards and "no more than 1 percent shrinkage" is a performance standard. The fact that a light bulb always fits the socket of a lamp, or plugs for electrical appliances fit outlets are examples of other standards that are taken for granted.

The history of the development of standards is as old as history itself. The earliest written standards were for weights and measures to control dealings between individuals. Standards are known to have existed as

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Ethnic Heads *(Cont. from p. 463)*

of the claim, Pelz did not survive long enough to collect it. He died in 1918.

And so the 33 heads remain today, representations of the world's peoples, peering down on all those who enter this great repository of the world's knowledge.

A detailed account of the extensive litigation by the architects is in John Y. Cole's "Smithmeyer & Pelz: Embattled Architects of the Library of Congress," in the LC Quarterly Journal *(vol. 29, no. 4, Oct. 1972). Another good source is Helen-Anne Hilker's* Ten First Street, Southeast *(1982).*

GREEN, CONSTRUCTION SUPERINTENDENT, who had the original idea to use ethnological heads on the keystones.

Standards *(Cont. from p. 464)*

early as 7000 B.C., when cylindrical stones were used as units of weight in Egypt. Some 5,000 years ago the Egyptians developed a standard of measurement based on the length of the Pharaoh's forearm. This standard, called the Egyptian royal cubit, was established as the basic measure for the pyramids and other great monuments.

The great blaze in downtown Baltimore and other, similar catastrophes provided tragic and undeniable evidence of the importance of standards.

Standards are increasingly important in our daily lives. Not only do they directly affect us by ensuring health and safety, but they have economic benefits, providing the basis for buyer-seller transactions. Hence they have a tremendous impact on companies, nations and the world markets.

Standards have many values and may mean many things depending on the use or user. They protect consumers with respect to the goods and services they buy. For example, U.S. government standards such as those mandated by the Fair Packaging & Labeling Act have standardized the quantities in which consumer commodities are sold.

A good example of how standards affect us and business alike is the battle for acceptance of a format for videocassette recorders between companies manufacturing Beta systems (i.e., Sony) and VHS systems (everybody else). Unable to agree on a single standard, both VHS and Beta systems competed, and consumers were faced with a decision as to which format to choose. Software (movies) for these machines also had to be produced in two formats. Market forces finally decided Beta's fate, and the VHS standard was accepted.

While conflicting standards cause confusion and damage, a single, agreed-upon industry standard can benefit everyone. The compact disc, developed by Philips and Sony and established as a multicompany standard, has been recognized as the most successful new consumer product in history, with more than 500,000 CD players sold during the first eight months of availability in the United States. In this case, a single standard was adopted prior to commercial battles. Thus all players play all discs available, and consumers were never faced with a decision as to format.

Despite the importance of these documents, there are relatively few "standards libraries," i.e., libraries having extensive or comprehensive standards collections, in the United States. The reason for this is obvious: Companies require standards only in specialized fields determined by their products or by the countries in which they intend to market them. Nevertheless, it seemed appropriate to establish centers where the standards of the industrialized countries of the world and those issued by international organizations could be found in a concentrated way. A logical place for such a collection is, of course, the National Institute of Standards and Technology (NIST), formerly the National Bureau of Standards. Others would be the American National Standards Institute (ANSI) and possibly the Engineering Societies Library.

The Engineering Societies Library is a nonprofit organization supported by a portion of the dues paid by engineers to the societies of which they are members, such as the American Society of Mechanical Engineers and the Institute of Electrical & Electronics Engineers. While the library has an excellent standards collection, it is by no means comprehensive. Its main charge is to serve professional engineers and, consequently, a good collection of conference papers, proceedings, monographs, serials and periodicals, and even films related to engineering can be found there.

The American National Standards Institute is the national standards body. In a sense, it operates like a trade association for the standards industry and recommends procedures to be followed in standards-making. ANSI does not develop standards but rather provides the means for determining the need for them and ensures that the organizations competent to fill these needs undertake the standards development work.

Amazing as it may seem, the standards system in the United States is basically voluntary. That is, a standard that has been accepted, approved and given ANSI status has no legal effect, but serves to indicate that the standard has an adequate consensual basis among the standards writing industry. For example, the "Life Safety Code" produced by the National Fire Protection Association is not, on its own, a mandatory standard or a law. It may be, however, adopted in local, state or federal codes as a mandatory standard of practice.

ANSI also accredits certification programs, represents U.S. interests in international certification programs and participates in nongovernmental, international standards-developing organizations such as the International Organization for Standardization (ISO). ANSI is also a clearinghouse for standards and will sell them to the general public. However, ANSI does not keep all standards in stock and there is often a substantial wait for these documents. Requests for ISO standards are processed through Geneva, where copies of the documents are housed, and it can often take a month or more before they arrive.

The National Center for Standards and Certification Information (NCSCI) of the National Institute of Standards and Technology was established in 1965 and is in Gaithersburg, Md., within the NIST compound. It provides up-to-date information on standards and certification programs. NCSCI has one of the country's premier collections of current standards. Its staff will provide reference and limited referral assistance to the general public.

In 1981, due to severe budget cutbacks, reductions in service and space limitations at NIST, and the Library of Congress' growing awareness of the importance of standards in the world arena, the Science and Technology Division began to collect engineering standards seriously.

The Technical Reports Section has in its standards collection the following document groups:

☐ U.S. standards: (a) Hard copy standards issued by ANSI and its affiliated industrial, standards producing organizations, like the Institute of Electrical and Electronic Engineers, the Society of Automotive Engineers and Underwriters Laboratory. The standards promulgated by ANSI and its committees are kept historically, i.e., an older version of a standard is not removed when a new one is received, as is done with the federation-produced standards; (b) U.S. federal and military standards, both current and historical. This group is collected on microfilm cassettes.

☐ Foreign national standards: (a) The section has in hard copy the national standards of the Soviet Union, China and South Africa. They are the only complete official sets in the United States available to the public and are kept up-to-date with revisions and new issues from NIST and ANSI in accordance with the arrangements negotiated with these agencies. Both institutions will refer their clients to LC for service; (b) The Library has purchased from Information Handling Services the national standards of France, Germany, Great Britain and Japan, as well as the European Harmonized Standards, on microfilm.

☐ International standards: The section also has on microfilm the standards issued by the International Consultative Committee on Radio and the International Consultative Committee on Telephone and Telegraph. In addition, the section maintains complete and up-to-date sets of hard copy standards issued by the International Standards Organization and by the International Electro-technical Commission. The importance of these standards for use by those competing for business overseas is obvious.

As far as we know there is not one place in this country, and that includes NIST, ANSI, and the Engineering Societies Library, where national and international standards can be made available to government, industry, professionals and the general public on a scale comparable to the Library of Congress. It takes months before U.S. federal and military standards can be obtained from the U.S. Naval Publications and Form Center in Philadelphia, the government source where they are sold. It takes equally long to get foreign and international standards through ANSI (they have to be ordered from the issuing bodies) or from the foreign sales offices.

Although the Library, because of copyright restrictions, does not make copies of standards, the fair use provision does permit the user to make a reproduction of relevant portions of a standard on equipment in the Science Reading Room.

Reference assistance is provided by the Technical Reports Section staff Monday through Friday from 8:30 a.m. to 5 p.m. The reference staff answers inquiries, provides item identification and makes referrals. The collection may be used in the Science Reading Room on the fifth floor of the Adams building, where microform reader/printers and photocopy machines are available. Documents may also be put on reserve for evening and weekend use in the Science Reading Room.

For more information and reference service, contact Jim Scala at (202) 707-1225 or John Feulner at (202) 707-1223.

GAO Report *(Cont. from p. 451)*

tical. "What is the point?" asked Rep. Kolter.

Changing the subject, Chairman Clay asked the LC managers about progress on LC's affirmative action plans, saying he still received complaints, "despite your good intentions." Dr. Billington and Rhoda Canter, associate librarian for Management Services, replied that LC's multiyear plan had been negotiated with the labor unions, that LC's efforts included an increase this year in affirmative action interns of from six to 14, and that affirmative action was now "embedded" in the Library's personnel policies for all ranks.

Excerpts from Dr. Billington's prepared statement follow:

Mr. Chairman and members of the subcommittee:

I appreciate the opportunity to appear here today to speak to the first General Accounting Office audit of the Library of Congress, which covered fiscal 1988 and was issued in August 1991.

When I became Librarian of Congress, among my first acts was to ask that the General Accounting Office provide an audit of the Library. At this same early stage, I undertook a major management study that led to a reorganization of the Library, began a number of personnel changes in financial and central management positions and created in my immediate office the position of Inspector General, making an early appointment to this position. As the General Accounting Office points out in its letter of transmittal to the Congress, I have taken numerous additional actions since those early days to improve the Library's financial management and the inventory of its collections, which number almost 100 million items.

Arrearages. The top priority of my administration as Librarian of Congress has been to bring the Library's collections under bibliographic control. In fiscal 1991 Congress approved an appropriation of $7.6 million and 164 positions to begin to process items in the collections arrearage. We now have the staff on board. They have received preliminary training, and I am happy to report that the last quarterly statistical report on arrearages indicates that our arrearages are down by over 1 million items at the same time that our acquisitions are keeping pace with past years. Our goal is to reduce these arrearages—numbering 38 million—by at least 30 percent by the end of 1993—and by 80 percent by the end of the decade which will virtually eliminate this problem.

Security of the Collections. I want to assure each of you and your colleagues in the Congress that the Library of Congress takes seriously its responsibility to preserve America's memory. The collections of the Library of Congress are unrivaled in any institution in the world and they are irreplaceable. They represent the wisdom of two centuries of Library curators and the wisdom of the United States Congress, which has supported the Library's collecting activities.

Security of our collections has therefore received priority attention. In order to improve security, within the last year we have begun a phased implementation of automated collections control while continuing the inventory of the general book collections begun in 1979.

To increase the physical security of the collections, we have restricted access by the public to the book stacks. All Library of Congress staff are now required to wear identification cards. Patrons requesting materials from the collections must show photo identification to receive a users' pass. An inspection for persons entering Library buildings was instituted.

A theft detection system to be placed at exits of the Library buildings is on order. Not all of the Library's collections, however, carry PIN numbers and thus not all of the collections can be automatically monitored. It will take years to accomplish physical control of this giant collection of knowledge, but we are making progress.

Valuation of the Collections. The General Accounting Office's recommendations also call for placing a monetary value on the Library's collections. This could not, of course, happen until we have the arrearage problem under control. But I feel obliged to interject a note of caution about placing a monetary value on the collections. Monetary valuation of library and museum collections has in general been a matter of considerable debate between accountants and museum and library curators. It would cost enormous sums of money to assign a dollar value to each of our almost 100 million items and to keep evaluations meaningful in a fluctuating market. I believe that this money could be better spent in preserving and securing the collections. I myself could not place a monetary value, for example, on Jefferson's rough draft of the Declaration of Independence or Lincoln's Emancipation Proclamation and Gettysburg Address.

Financial Management. Let me turn now to the financial management issues raised in the GAO report. The problems in the Library's financial management system built up over a period of years as a result of inadequate management and insufficient resources. To improve financial direction, I have restructured central management services and have appointed professional financial managers to the positions of associate librarian for Management and director, Financial Services.

We have developed a financial management plan to accomplish the maximum level of improvements and have established long-term plans and goals for an effective, integrated financial management system. Additional resources have been secured from the Congress for the Financial Services Directorate, and we are currently developing recommendations for the upgrade or replacement of the Library's central accounting system.

FEDLINK. Of the 19 findings in the GAO report, 13 relate to the Federal Library and Information Network, known as FEDLINK. FEDLINK is a program operating under the Economy Act, designed to support the Federal Library and Information Center Committee (FLICC). This program provides for the cost-effective procurement of books, serials and computer-based information retrieval services for more than 1,300 members.

The Library of Congress' inspector general, John Rensbarger, found, during an audit in 1988–89, that certain FEDLINK programs were being used in some cases to circumvent open competition. I took immediate action to stop the misuse of the FEDLINK program and to see that a new executive director was named. Remedial actions taken include the following: (1) every order for service is now reviewed and signed by a duly authorized contracting officer to ensure that the orders are within the scope of FEDLINK and the Delegation of Procurement Authority received from the General Services Administration; (2) all orders over $25,000 not competitively awarded are advertised in the *Commerce Business Daily* and orders are held for 30 days to allow for any vendor

John R. Schroeder Of Geography and Map Dies at 51

John R. Schroeder, head of the Cataloging Unit in the Geography and Map Division, died suddenly Sunday, Oct. 27.

Known for his leadership and contributions to the field of map librarianship, Mr. Schroeder, 51, was instrumental in developing several of the landmark guides and manuals for map cataloging, including Anglo-American Cataloging Committee *Cartographic Materials—A Manual of Interpretations for AACR2* and the recently published *Map Cataloging Manual*.

A charter member of the North American Cartographic Information Society, Mr. Schroeder was also associated with the Geography and Map Division of the Special Libraries Association, the Western Association of Map Libraries and the Association of Canadian Map Libraries.

Mr. Schroeder is survived by his wife, Beth Ann, and three daughters.

John P. Comaromi Of Dewey Decimal Dies at 54

John Phillip Comaromi, 54, editor of the Dewey Decimal Classification since 1980, when he joined the Library, died Nov. 6 at his home in Bethesda, Md.

Mr. Comaromi served both as chief of the Decimal Classification Division and editor from 1980 to 1987. Before joining the Library staff, he taught at the library schools of the University of California at Los Angeles, Western Michigan University, and the University of Oregon. With three assistants, Mr. Comaromi edited the Dewey Decimal Classification, which Forest Press publishes every seven to 10 years. The 20th edition was published in 1989. His books included The Eighteen Editions of the Dewey Decimal Classification (1976).

Memorial contributions may be made to the John P. Comaromi Scholarship Fund, University of Michigan, School of Information and Library Studies, 550 East University, Ann Arbor, MI 48109.

Mr. Comaromi is survived by his wife, Myung, a cataloger in the Chinese Korean Section, Descriptive Cataloging; and two sons, Nicholas and Phillip. Condolences may be sent to them at 8041 Park Overlook Drive, Bethesda, MD 20817.

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with comparable services to reply; (3) equipment purchases or leases are not authorized under FEDLINK contracts; and (4) no funds are allowed to be carried over from one fiscal year to the other. Newly initiated controls for the FEDLINK program are carefully monitored.

Revolving Fund Accounts. The GAO study concludes only that the Library's revolving fund accounts exceeded statutory authority. GAO did *not* address the Library's accounting of these funds. Since 1938 the Library of Congress has had revolving fund accounts, primarily to operate the Photoduplication Service, the recorded sound laboratory and certain publications accounts. GAO had made similar findings in 1980; at that time the Library submitted draft legislation to the Congress, which did not act upon it.

We have, however, now taken steps to get these accounts statutorily authorized. Draft legislation to authorize revolving fund accounts, to modernize 1902 authority to distribute bibliographic information and technical publications, and to provide new authority for customized research and information services for a fee was submitted to Congress earlier this year. S. 1416, which embodies these recommendations, was introduced by the chairman of the Joint Committee on the Library and is currently pending in this Congress.

I would like to emphasize strongly that this legislation is essential if the Library is to comply with the General Accounting Office findings and recommendations. Moreover, we must modernize the outmoded 1902 statute with respect to distributing bibliographic information to libraries. We must have the authority to charge fees for new customized services which the Library of Congress is uniquely able to provide in order to enhance American competitiveness and enrich the American educational experience. The new services will not be undertaken at the expense of traditional free Library services; but without the new authority proposed in the legislation, the Library of Congress will not be able to undertake these important national services. Its potential to serve the nation as a whole will be severely curtailed just when the information age makes these products most needed.

Inventory Control of Library Equipment. GAO's recommendations on inventory control of equipment in the Library are being taken seriously. Currently, all automated equipment and all equipment with serial numbers are under inventory control. A new bar code inventory system has been implemented for equipment in excess of $300.

In conclusion, I want to thank the General Accounting Office for their careful review of the Library of Congress in the first major financial audit of the Library. I requested this audit. Each of the GAO findings and recommendations is receiving serious attention by Library management. Even while the audit was occurring, we were making considerable progress on the most glaring problems, particularly with respect to FEDLINK operations.

Additional resources will be needed to overhaul our financial systems completely and achieve full accountability.

I will be making appropriate requests to Congress. I hope I can have the support of the subcommittee when making these requests. Moreover, it is important that Congress act expeditiously on legislation to modernize the Library's fee services as well as to authorize revolving fund accounts.

My colleagues and I will be happy to answer any questions you have.

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